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If Mr. Combe thinks that these "great facts" were never unfolded before, and that phrenology unfolded them, it is less surprising that he holds it in such high esteem. It must be owned, however, that he does not obtrude it very much upon his readers, and his fellow-believers, whom the reference to it on the title-page may attract to his book, may naturally be disappointed in this particular. He gives statements of the degree of interest excited by his lectures upon it in different places, and occasionally describes the craniological developments of distinguished individuals. But for the most part the subject is made to give place to others commanding a more general sympathy, and it is only at the close of the work that it is prominently set forth as affording practical expedients of the most important efficiency. There the enthusiasm of this philosophy runs riot with him through some three or four unflinching pages.

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11. — *Miniature Romances from the German, with other Prolusions of Light Literature.* Boston: C. C. Little & J. Brown. 1841. 12mo. pp. 324.

HAVING formerly noticed Mr. Tracy's beautiful translation of the most delicate of modern Romances, *La Motte Fouqué's* "Undine," it is unnecessary to say much of the present volume. We are glad to see that the merits of this translation have attracted the attention of the London publishers, and that a handsome edition has there been issued by the poet-publisher, Edward Moxon. The little volume now before us contains the translation of "Undine," revised and improved, together with several other pieces; some translated from the German, and some original. Among other things we notice a faithful and beautiful Italian version of Coleridge's most finished poem, "Love," which (the translation we mean) we have long been familiar with in manuscript, and long wished to see in print, by Mr. P. D'Alessandro, an Italian gentleman, whose literary accomplishments are well known and highly appreciated in this community. He has entered into the spirit of his exquisite original, and adhered to the very turns of expression with extraordinary fidelity, making it at the same time a very finished and harmonious Italian poem. This is to solve successfully the highest problem of translation.
